The Lesbian & Gay Chorus of Washington

C. Paul Heins, music director
Barbara Schelstrate, accompanist

presents

Our Farewell Concert:
"Our Love Song to You"

with special guests
Not What You Think
Nuance
Nan Raphael
Suede

Sunday, June 20, 2010 • 4:00 PM
Capitol Hill Presbyterian Church

We dedicate our final performance…

To all those who have shared their voices with the LGCW in its 26 years – Jill

To Alvin Mayes, who introduced me to this extraordinary chorus,
and to all who welcomed me with such generosity and warmth – Anne

To Anne and Alvin, for always telling me what to do, and to Barbara, just because
– David

To my Dad, who loves to play his own kind of music – Mary Beth

To my Dad, David French – Misti

To my family, for giving me the time and space
to stay involved in the chorus year after year – Dia

To my lover George, looking forward to the day when "we shall be free"
to love each other without fear of prejudice or hate – Ron

To my husband and love of my life, Jeff Clair, who
"supports me in all my choices" – Jean

To Jill Strachan and all former LGCW members (singers, directors, accompanists) – Jane

To Jill Strachan, who first opened the LGCW door for me and introduced me to
wonderful people and wonderful music I will never forget – Rick

To Jill Strachan, who has been with the choir since the beginning
and who has done so much to keep it going – Tricia

To my parents – Spike

To my partner Linda, who has patiently put up with all of the extra rehearsals and the
many performances that I took part in as a member of the chorus; and
To Paul Heins, who taught me so much about singing and about believing in myself
– Kathryn

To my children Ludde, Rasmus, and Samuel – Jeff D.

To my husband-to-be Matt, with love – Paul

To my late Mother and Father, Muriel and Ellwood, and late Brothers, Lyn and Brian
– Eric

To Paul, whose professionalism, talent, generosity, patience, humor,
and boundless energy brought us so much joy – Josette

To Ysaye, for her mighty contributions to the growth of the chorus – Alvin

PROGRAM

We Love Stories

Frog Went a-Courtin'	arr. by A.P. Jackman
Baby Bear's Lament, from *Not About Cheese*	by Robert Convery
Life is Happiness Indeed, from *Candide*	music by Leonard Bernstein lyrics by Stephen Sondheim arr. by Robert Page

We Love Our History

Wanting Memories	by Ysaye Maria Barnwell
Everything Possible	by Fred Small arr. by Jon Arterton & C. Paul Heins
We Shall Be Free	by Stephanie Davis & Garth Brooks arr. by Keith Christopher

Suede, soloist

Special Guest: *Nuance*

Woyaya	by Sol Amarfio

We Have Shared Our Love

The First Kiss, from *Zigeunerlieder*, Op. 103, No. 4	by Johannes Brahms ed. & trans. by Arnold Freed

Rick Mauery & Alvin Mayes, soloists

Up Where We Belong, from *An Officer and a Gentleman*	music by Buffy Saint-Marie & Jack Nitzshe lyrics by Will Jennings arr. by Carl Strommen
We Can Be Kind	by David Friedman arr. by Kirby Shaw

Suede, soloist

PROGRAM continued

Special Guest: *Not What You Think*

Senzenina	traditional South African
Let Us Rise in Love	by Ysaye Maria Barnwell

Jane Hoffman, soloist

We Love Music

We Are Made for Music	by Joseph M. Martin
The Arrow and the Song	music by John S. Dixon poem by Henry Wadsworth Longfellow arr. by Andy Beck

Nan Raphael, flutist

Choral Highlights from *Wicked*	by Stephen Schwartz arr. by Mark Brymer

Misti French & Jane Hoffman, soloists

Our Love Goes On

Fare Well	music by Randall Thompson poem by Walter de la Mare
The Best of Times, from *La Cage Aux Folles*	by Jerry Herman arr. by Anita Kerr

Thank you for creating a quiet performance space by silencing all cell phones, pagers and signal watches. As a courtesy to the performers, no photography or unauthorized recording is permitted.

Please join us downstairs for a reception following the performance.

The concert is sponsored in part by a grant from the Capitol Hill Community Foundation.

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PROGRAM NOTES

Our final program includes old favorites and new selections that allow us to share our love of stories, music, and our history. Additionally, this program is offered as a memento of our 26-year journey, and we hope that this memento will find a special place in your hearts and minds long after our final bow.

We open with sets of songs that illustrate our love of stories. As choral singers, we understand that communication of text is what distinguishes us from other performing artists, and that the texts of our songs can communicate a wide variety of stories: from affirming to challenging, from silly to serious, and from historical to wildly fantastical. The three stories of our first set are favorites from our library: **Frog Went a-Courtin'**, about a frog who dates – and then marries – a mouse; **Baby Bear's Lament**, Robert Convery's heart-wrenchingly gorgeous tale of the littlest bear mourning Goldilocks' sudden departure; and **Life is Happiness Indeed**, Candide's naively optimistic outlook on his life.

In our second set, we present songs that resonate with the LGCW's history and values. **Wanting Memories** was programmed in honor of our close relationship with DC composer Ysaye Barnwell, one of many prominent composers (including Mark Adamo, Robert Convery, and Robert Maggio, to name just a few) who were associated with the LGCW during our 26 years of performing. **Everything Possible** dates from the early days of the LGCW and over the years has brought together generations of singers and audience members with its poignant message of acceptance. The arrangement we present today was premiered at a series of April 2010 performances (about marriage equality) featuring Jon Arterton and James Mack. **We Shall Be Free**, new to the chorus this season, embodies the LGCW's combined mission and vision statements "Every Voice Matters…in a World that Listens."

Before our third set, we welcome to the stage the LGCW-affiliated ensemble Nuance to perform **Woyaya**. Nuance singer Russwin Francisco writes: "'Woyaya' means 'we are going' in Ashanti, spoken in a region of present-day central Ghana. Based on a traditional folk melody and lyrics, Woyaya was composed by Sol Amarfio, the drummer of Osibisa, one of the first African bands to become widely popular. The song assures 'we will get there, heaven knows how we will get there, but we know we will,' for a subjugated soul's resilience inevitably delivers it from oppression. Its momentum is inspired by an inner source, 'we are going, heaven knows where we are going, but we know within.' Representatively, we seek to overcome barriers, stereotypes, in order to build a culture of peace which transcends race, gender, sexual orientation, and faith."

The songs of our third set celebrate several kinds of love, starting with the idealized romantic love felt in the spark of a **First Kiss**, as depicted in Johannes Brahms' fourth song from his series of Gypsy Songs (*Zigeunerlieder*). The second song, **Up Where We Belong**, speaks to the ability of true, established love to carry us over obstacles and give us strength in trying times. Finally, **We Can Be Kind**, new to the chorus this season, encourages us to share our love with others to make

the world a better place. We present the refrain of this song in American Sign Language as a tribute to our steadfast connection to communities who cannot readily access the arts.

Before our fourth set, we welcome to the stage the LGCW-affiliated ensemble Not What You Think to perform two selections. NWYT singer Jill Strachan writes: "Our set begins with **Senzenina**, a song about apartheid which we learned in the LGCW with music director Mark Bowman. As members of the LGCW, some NWYT members had the privilege of performing this song at the GALA Choruses Festival in Denver in 1992; we will never forget the roar from the crowd and the stomping of feet that followed the LGCW's performance. The second song we offer is Ysaye Maria Barnwell's **Let Us Rise in Love**, written for a child born two weeks after 9/11. The song is an inspiration for a better world. The LGCW first performed the song on October 6, 2002."

It is no surprise that our singers and audience members love music. Our fourth set pays tribute to that love. The new song **We Are Made for Music** celebrates music as a unifier of humankind. **The Arrow and the Song** (another new selection) compares the flight of a wayward arrow – shot into a forest and retrieved years later – to the unplanned journey of a song from the singer's lips to the heart of a new friend. Our set concludes with a rousing medley of fun and compelling songs from the hit Broadway musical ***Wicked***.

In our final set, we bid **Fare Well** via Randall Thompson's exquisite setting of Walter de la Mare's poem. The spelling of the song's title should not be overlooked: it is not only an expression of goodbye; it is a wish for a safe journey wherever the road takes us. We conclude with **The Best of Times**, programmed to celebrate the tremendous changes our DC home and the world have seen in the past 26 years: changes that have included meaningful improvements in our present-day lives and which will significantly impact what we can and will do in the future. We like to think that the LGCW has had at least a small part in bringing about these changes, and we thank the singers, supporters, and audience members who have taken this remarkable journey with us. We love you!

– Program Notes by C. Paul Heins

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BIOGRAPHIES
OUR DIRECTOR AND ACCOMPANIST

C. Paul Heins was selected the LGCW's fifth music director in April of 2003. Previously, Paul served as the ensemble's principal accompanist (2000-2002) and as the interim director (August 2002 – April 2003). Paul is a 1996 graduate (B.Mus.) of Bowling Green State University and a 2000 graduate (M.Mus.) of the University of Maryland at College Park. His principal teachers have been Victoria Harris and Virginia Marks (piano), Judith Bentley and William Montgomery (flute), and Mark S. Kelly and Patrick Walders (conducting). In addition to his work with the LGCW, Paul also teaches at Georgetown University, where he directs the Concert Choir and serves as music director for musical theater and opera productions. Paul is also active as a freelance musician around the DC area. Next fall, Paul will begin work as accompanist for the Washington Men's Camerata. Paul extends his thanks to former singer Amy Moore for encouraging him to sing in the LGCW, to former director Ray Killian for inviting him to serve as accompanist, and to the singers of the LGCW for affording him the opportunity to direct the ensemble. Paul writes: "Making music with the LGCW has been a life-changing experience. I will forever be grateful for the encouragement and support of my fellow musicians in the chorus."

This is **Barbara Schelstrate**'s third year serving as accompanist for the LGCW. She has been very happy to work with Paul and the singers and will miss them greatly. Barbara's other piano work includes accompanying various Suzuki studios and other instrumentalists and singers in the DC metropolitan area. Her music-directing credits include CHAWbaret 7 and several Gilbert & Sullivan shows (including this summer's production of *The Mikado*), all at the Capitol Hill Arts Workshop. This summer, Barbara will also serve as music director for *Lenny, Kurt & Harold* with singers Lonny Smith and Maris Wicker at the Capital Fringe Festival. In an earlier life, Barbara sang mezzo-soprano with the Washington National Opera chorus in such productions as *Macbeth* and *Aida*. In addition, Barbara is a composer: she writes songs for children's musicals and other occasions. Barbara writes: "LGCW members, may your continuing journey be joyous!"

THE LGCW

Back Row *(L-R): Anne Collins, Jean C. Godwin, Eric Ziegler, Jane Hoffman, Alvin Mayes, Tricia Peavler, Barbara Schelstrate, Doris Werwie, K. Jeffrey de Hart, David Feuer, Misti French*
Middle Row *(L-R): Penny Duff, Jill P. Strachan, Mary Beth Hatem, Lloyd D. Solis, Dia L. Michels, Josette Desfayes, Ron Gilliand*
Front Row *(L-R): C. Paul Heins, Jeff Sherwood, Spike Walters, Rick Mauery, Kathryn McCullough*

Anne Collins (Soprano, member since Sep. 2006) is a psychologist in private practice in DC. She is a longtime feminist, a DC resident since 1962, a mother of grown children and an enthusiastic, amateur musician. Anne indicates that she was looking for a chorus where she could sing "good music with progressive themes in a community of friendly, like-minded people." Anne heard the LGCW's June 2006 concert, and "was impressed by the group's sound, cohesion, repertoire and complete trust in Paul Heins, the director." She attended the Fall 2006 Open House and joined the chorus that semester. Anne wants people to remember "how a small number of dedicated, imaginative people can make dreams come true."

K. Jeffrey de Hart (Baritone, member since Dec. 2009) is an intellectual property legal secretary recently relocated to the DC area from Los Angeles. A native West Virginian, Jeff previously worked in the music business for a decade in New York City prior to a seven-year stint as Stockholm-based Swedish Correspondent for *Billboard* magazine. He enjoys music, film, cycling, fine dining, and spending as much time as possible with his three children in Sweden. Of his experience with the LGCW Jeff writes: "My personal experience is that of an open, loving, caring,

LGCW continued

and beautiful group of wo/men united in making joyful noise together and sharing that joy with the local community and beyond. What more could one want as a lasting and meaningful memory?"

Josette Desfayes (Alto, member since Feb. 2004) is a nurse who joined the LGCW with no musical background, discovering through perseverance and trust in the process that singing with blended voices was not only possible but particularly exhilarating! Josette writes: "I came to understand that detail made choral music magnificent. I am deeply grateful to the individuals who have dedicated themselves to the success of LGCW, and to the mission and vision we served. I have been especially inspired by Jill Strachan's quiet and constant vigilance to the chorus and all its myriad complexities."

Penny Duff (Soprano, member Feb. 2006 – June 2007 and since Feb. 2010) has been a nurse for 25 years and recently relocated to DC from Florida. Penny grew up in Silver Spring, came out in 1969, and for many years was very active in LGBT civil rights. She worked for *The Blade* when it was a single sheet of legal-sized, mimeographed paper, and she worked on the very first campaign for Frank Kameny (credited as the first openly gay political candidate in the country). Recalling the most memorable lesson she will take away from her LGCW experience, Penny writes: "how wonderful it is when a group gathers around one of its members in times of need. I had only been a member of LGCW for two months when my youngest son died. A contingent of a dozen singers from the LGCW sang the benediction at his memorial service, with Paul Heins playing piano and Alvin Mayes singing 'The Lord's Prayer.' Each and every member of the chorus surrounded me with caring and love. When the sadness of my loss returns to my heart, I remember the love poured out from my friends in the LGCW and I am comforted."

David Feuer (Baritone, member since Sep. 2006) indicates that he would have sung in his elementary school choir, but got scared when he saw there was only one boy. Prior to his LGCW experience, David sang in the Landmark College chorus. He writes: "I have greatly appreciated the opportunity to work with such a skilled music director and accompanist, and to sing and learn with such wonderful choristers."

Misti French (Soprano, member since Sep. 1999) lives in Alexandria and works in Human Resources for the National Cooperative Business Association. Misti's most meaningful memories of her time with the LGCW were meeting her partner, Karen McCluskey, and "having the honor of learning with our community and musical leaders." Misti writes: "I want others to remember that the LGCW commissioned new art (including Bob Convery's *Under the Greenwood Tree*) and that we strove to meet our mission and vision – 'Every Voice Matters… in a World that Listens.'"

LGCW continued

Ron Gilliland (Tenor, member since Sep. 1993) works for NOAA. He joined the LGCW to "be able to sing with my gay and lesbian brothers and sisters." Ron writes: "I will always remember our effect on different members of our audiences, sometimes moving people to tears in the emotion of a piece of music we've sung. I want others to remember how we thought of ourselves, as a chorus with a special voice, with a message in song that may otherwise not have been heard."

Jean C. Godwin (Soprano, member since Sep. 2007) is a longtime Capitol Hill resident who just celebrated her 25th wedding anniversary with husband/partner Jeff Clair. She is thrilled that her adopted city has embraced marriage equality. She and Jeff are preparing for an empty nest with a son just graduated from the University of Wisconsin at Madison and a daughter headed to the University of Michigan next fall. Jean fondly recalls bonding with other members at an off-site chorus retreat. She writes: "nobody treated me differently even though I am straight (but not narrow!)." Jean would like us to remember the LGCW's social justice work, encouraging all of us to raise our voices.

Mary Beth Hatem (Alto, member since Feb. 2010) is a writer-editor, a poet, and an integral coach helping individuals and organizational clients accomplish their goals and live balanced, fulfilling lives. A recent competitor in The Great Grand Poetry Slam, she will be featured in the next issue of *Beltway Poetry Quarterly*. When she joined as the LGCW's last new member, Mary Beth indicated her excitement about the opportunity to improve her singing voice and "the chance to work with an inspiring choir director and singers [I have] admired from afar." After Mary Beth's first performance with the LGCW this past April, she recalled the memorable experience of "seeing a tear on the cheek of a woman sitting in the first row," and "smiling ear to ear the whole day long after the performance."

Jane Hoffman (Alto, member since Feb. 1996) is originally from South Dakota and arrived in Washington, DC in 1995 via Minnesota, Southern Africa, Connecticut, and Central Europe. She lives on Capitol Hill with her partner Jill Strachan and their wonderful dogs Bobby and Sadie. By day, Jane is the Director of Finance for a network of DC public charter schools. Jane joined the LGCW because "I was missing music in my life and I was in the early stages of coming out." The most meaningful memory Jane recalls from her years in the LGCW is "witnessing many people (including myself) grow personally and musically through their commitment to and participation in the LGCW."

Rick Mauery (Tenor, member since Feb. 2004) is a professor of health policy at the George Washington University School of Public Health. He has lived in DC since 1974. In addition to singing with the LGCW, he has appeared in five Gilbert & Sullivan musical productions at the Capitol Hill Arts Workshop and has performed in two of its CHAWbaret reviews. He is also a member of the Board of Directors of

the Capitol Hill Arts Workshop. Rick recalls that he was invited to join the LGCW by Jill Strachan: "I was in a place in my life where I needed an outlet to express my artistic side and to broaden my circle of friends. After the first rehearsal, I felt so welcomed – I knew that the LGCW was the place I needed to be." He writes: "I would like others to remember the LGCW as an arts organization that made a difference in countless people's lives." Of his experience in the chorus, Rick notes: "I have learned that it is possible for men and women to work productively together for a common purpose, and to create beautiful music that people enjoy and learn from. I have also learned that even in difficult times, we can overcome our differences when we celebrate the common threads that unite us all."

Alvin Mayes (Tenor/Baritone/Bass, member since Sep. 1992) teaches dance at the University of Maryland and for the Maryland Youth Ballet. He has choreographed more than 150 dances in the DC area. Alvin also sings with two LGCW-affiliated *a cappella* ensembles: Nuance and Not What You Think. Recalling the LGCW's performance for the unfolding of the AIDS Memorial Quilt on the National Mall, Alvin writes: "it connected my simple efforts to the global significance of each of us." Alvin would like the LGCW to be remembered "for commissioning new works for the LGBT community and for adding to the canon of choral music."

Kathryn McCullough (Alto, member since 2003) is Finance and Budget Manager for the Sections Office of the DC Bar. Originally from Front Royal, Virginia, Kathryn has lived in Silver Spring since 1979. In addition to singing with LGCW, Kathryn plays alto recorder in the COTA Consort. She and her partner Linda recently celebrated their 15th wedding anniversary. Kathryn notes that her LGCW experience taught her "that it is possible for me to accomplish great things with the help of good friends and a talented and patient director." She would like us to remember the LGCW as a "pioneer in speaking out for the LGBT community" and that the chorus always welcomed everyone regardless of his/her level of musical training.

Dia L. Michels (Soprano, member since Sep. 2005) is the founder of Platypus Media, an independent press that promotes attachment parenting. She is also founder and president of Science, Naturally, a publisher committed to increasing science and math literacy. Over the years, she has written more than a dozen books for adults and children. Dia writes that singing helps keep her grounded, and that she has loved being a part of this wonderful chorus. She writes: "I love that the chorus has been such an accepting place. We are old and young, white and black, male and female, gay and straight, really talented and less so… A non-auditioned chorus that welcomes and supports everyone is a pretty special thing. I would never have auditioned for a chorus that prided itself in its selectivity. I love the fact that the LGCW really lived up to its mission and vision statements: 'Every voice matters... in a world that listens!'"

LGCW continued

Tricia Peavler (Alto, member since Feb. 2007) is a law librarian at Jenner & Block, LLP. She is originally from Kansas but has lived in Alexandria for the past ten years. She collects Santa ornaments and Franciscan dishes and loves spending time with friends. Tricia notes "I wanted a place to sing that was open to all but still sounded good. I had attended a concert and was very impressed by the sound and the selections." She recalls how many friends came to hear the LGCW and how warm they have been in their support.

Jeff Sherwood (Bass, member since 1993) is thrilled to have been singing with the LGCW for 16 years. When he's not hiking or gardening or reading mysteries or doing peer counseling or eating cinnamon ice cream or watching fireflies in his and his partner's backyard in Takoma Park, you can find Jeff working for the federal government.

Jill P. Strachan (Soprano, member since Nov. 1984) is a charter member of the LGCW. Of her joining the fledgling ensemble, she recalls: "my best friend Lynne coerced me into attending a rehearsal and I essentially never stopped attending rehearsals because I needed to sing." For many years (so many that she cannot remember how many), Jill proudly served as the LGCW's General Manager. (She recalls that her first monthly pay check was $50.) The thrill of working with the LGCW turned into a career in arts administration: three years ago, Jill became the Executive Director of the Capitol Hill Arts Workshop (CHAW), an organization that shares many values with the LGCW. A major benefit of LGCW membership was meeting Jane Hoffman, her partner, with whom she sings in Not What You Think. As in the past nine summers, she is producing a Gilbert & Sullivan operetta at CHAW this summer: this time, it's *The Mikado*. Jill's most meaningful memories from her more-than-quarter-century in the LGCW are "the power of standing on stage and singing about people's lives" and "our consensus process," which she writes "has shaped my life." When we reflect on the LGCW, Jill would like us to remember "we were here and we made a difference for so many people" and "all the fun!"

Spike Walters (Alto, member since Feb. 2010) is originally from Findlay, Ohio, and is trained as an accountant. She has lived in Wheaton since the start of 2010 after living in Florida for five years. Spike has an awesome little miniature schnauser named Scrappy and she loves reading and woodworking in her spare time. Spike would like us to remember the LGCW as "a group that loves to sing and enjoys life."

Doris Werwie (Soprano, member since Sep. 2005) is a longtime Capitol Hill resident, along with her daughter Kate (who soloed with the LGCW in Jeffery Watson's *Where Every Voice Is Heard*). Doris would like to thank Paul "for his wonderful musical direction and music selection."

Eric Ziegler (Tenor, member since Sep. 1992) is a software engineer for MedStar Health Hospital Systems. Originally from Philadelphia, Eric moved to the DC area in 1991. In Eric's spare time, he enjoys building furniture, knitting, and gardening. In addition to the LGCW, Eric sings with the LGCW-affiliated ensembles Not What You Think and Nuance. Eric's experience with the LGCW taught him that "through our diversity, we can find common ground and voice." He wants us to remember the LGCW's "incredible range of sound, diversity, and love of music."

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ABOUT THE LGCW

The Lesbian & Gay Chorus of Washington, DC (LGCW) was founded in 1984 and has made music around the country under the direction of Tess Garcia (1983-84), Dave Hughes (1985-86), Mark Bowman (1986-92), Regina Carlow (1992-1996), Ray Killian (1996-2002), and C. Paul Heins (2002-10). Additionally, we have been honored to work with guest conductors Ysaye Barnwell and Frank Albinder (both during the Fall 2002 semester). Our accompanists – Alex Tang, Donna Zerbato, David Boyer, Jason Sherlock, C. Paul Heins, Richard Galla, Ben Hansen, Mark Vogel, Nevin Bender, and Barbara Schelstrate – have been indispensible members of the music-teaching team, as have numerous vocal coaches, including Myra Tate, Carolyn Koller, Lee Poulis, and Elise Witt.

The LGCW has performed music of every major period of Western Art Music (from medieval to contemporary classical), in numerous languages (including French, German, Hebrew, Spanish, and even Farsi!), with many talented guest musicians in a wide variety of venues. The chorus has premiered a number of choral works and has commissioned others, including *Joyful Noise* by Mark Adamo, *Quilt Panels* by Robert Maggio (co-commissioned with DC's Different Drummers), and *Under the Greenwood Tree* by Robert Convery. The chorus issued three CDs during its 26 years of performance: *We Shall Not Give Up the Fight, Celebrating Our Lives: Songs of Lesbians and Gays Everywhere, LGCW Live.* (Unfortunately, our fourth CD, *Collaborations*, will remain unfinished.)

Throughout its 26-year history, the LGCW has been governed by consensus; guided by core mission, vision, and values statements; and committed to an educational mission as a non-auditioned chorus that welcomes all singers regardless of musical experience. For most of our history, our administration was guided by General Manager Jill Strachan and volunteer Co-Facilitators (most recently, Rick Mauery and Jill Strachan). Our finances were kept healthy by volunteer Treasurers (most recently Jane Hoffman), and we kept in touch with members via a weekly rehearsal newsletter called *The Rag* (most recently edited by C. Paul Heins), with

audience members and donors via USPS and PatronMail mailings (most recently overseen by Rick Mauery), and with the community at large via our web site, www.lgcw.org (most recently managed by Greg Bolling).

For many years, the LGCW has distributed free concert tickets to more than 40 community organizations that support people living with HIV/AIDS, the deaf, sexual minority youth, lesbians with cancer and other life-threatening diseases, and others who cannot easily access the arts. The LGCW is one of the very few choruses in the DC metro area to consistently provide ASL interpretation for its major concerts. (We hope we will be an inspiration to other choruses in these much-needed services.) Over 26 years, the chorus has raised over $25,000 for a wide variety of community organizations, including most recently Hannah's House.

The Lesbian & Gay Chorus of Washington, DC (LGCW) is a charter member of the GLBT Arts Consortium, which seeks to increase the visibility of GLBT arts within the metropolitan Washington, DC community. For many years, the LGCW had a strong presence in GALA Choruses, with our choristers holding important national offices and staff positions within that organization. The LGCW has been a member of the Cultural Alliance of Greater Washington, Chorus America, and the Washington Area Music Association, and we have been licensed by ASCAP (American Society of Composers, Authors, and Publishers) and BMI (Broadcast Music International).

"Every Voice Matters...in a World that Listens."

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IN MEMORIAM

Jan Albright
Brian Britt
Bob Cadmus
J.A. Christian Crislip
Richard Galla
Jim Moore
Dan Moseley
Mischelle McCray
George McWilliams
John David Ruffin
Robert Stanners

OUR SPECIAL GUESTS

Not What You Think (NWYT), an *a cappella* ensemble affiliated with the LGCW, performs pop, light jazz, and folk. The members share a core belief that, as gay men and lesbians singing together, they have an opportunity and responsibility to effect change and to open hearts and minds. Not What You Think works for equality and social justice through song and humor, and hopes for the day our music can reflect a world at peace. Current NWYT singers are: Misti French, Janne Harrelson, Jill Strachan, Barbara Bell, Jane Hoffman, Mary Stanfield, Ron Gilliland, Ed Wood, Eric Ziegler, Kent Gay, John Gideons, and Alvin Mayes.

Formed in 1992, **Nuance** is a male *a cappella* ensemble of the LGCW. Composed of three tenors – Alvin Mayes, Eric Ziegler, and Russwin Francisco – Nuance styles most of their songs, drawing from spirituals, standards, blues, and pop tributes. With a distinct, close harmony sound, they offer songs that reflect the loves, joys, and pauses of the LGBTQ spirit.

Nan Raphael is a recording artist with the Washington Winds at Omega Studios and travels every May on goodwill tours all over the world with the International Flute Orchestra. She retired from the US Army Field Band in 2003 after 26 years as solo piccoloist, and since then, she has been active as a guest artist/clinician nationwide. Nan freelances around the DC area, including engagements with the Kennedy Center Orchestra and the Alexandria and Fairfax Symphonies. She has recorded three CDs of music for piccolo and has published a book of piccolo solos and technical passages from the symphonic band repertoire. Nan will be performing at the National Flute Convention in Anaheim, California in August.

Photograph: Brad Fowler

Suede is the "Diva la Difference" a pop/jazz/blues sensation equally at home on piano, guitar, and trumpet, but with a stunning voice that some call "a cross between Ella Fitzgerald and Bette Midler, with a dash of Louis Armstrong." A consummate entertainer, Suede sings original material and pop, blues, and jazz standards, usually with some iteration of her fabulous combo: Janice Friedman on piano, either Max Murray or Bill Moring on bass, and Tim Horner on drums. Suede has recorded multiple CDs, including *Dangerous Mood*, for which the LGCW produced a release event in Washington a few seasons ago. For many years, Suede was the headline attraction in the LGCW's annual fundraiser "Shop With Suede," which was always a season highlight for our singers and our audience (and our Treasurer!). We are honored to have Suede join us as a special guest artist on this final performance. Suede writes: "it's been such an important part of my yearly travels to be with you all these years. I've said it many times and it's always sincere: my annual events with you have been real highlights of my adventures both on the road and musically. Truly, it's been a real privilege and a great joy to be with you all."

THE LGCW SALUTES ITS CONTRIBUTORS!

In listing contributions since June 2009, we have made every effort to insure accuracy as of June 2010. If we have misspelled your name or omitted your contribution, please accept our apologies. Words truly cannot express the depths of our gratitude for the many financial gifts from you, our supporters, over the last 26 years. Your support has been vital to the success of the LGCW; it has fueled our operations, allowed us to offer reasonable honoraria to our artistic staff, assisted us in travelling to choral festivals, and funded three commissions, including our most recent, *Under the Greenwood Tree*, by composer Robert Convery. Your gifts have made a big difference. The LGCW is a tax-exempt, nonprofit organization.

Many thanks to the Sponsor of the Farewell Concert: Alvin Mayes

Thanks to Bill McVay & Terry Cooper, who helped sponsor our recent performances with Jon Arterton and James Mack in "Just Married – The Musical."

Bill McVDeb Aerne
Anonymous
David & Eric Akridge
Jon Arterton
Kris Aulenbach
Nancy Barkoviak
Miriam Barton
Dorothy Ann Beeman
Karen Bernstein
Joan Biella
Bob Blum
Greg Bolling
Marta Kristine Brenden
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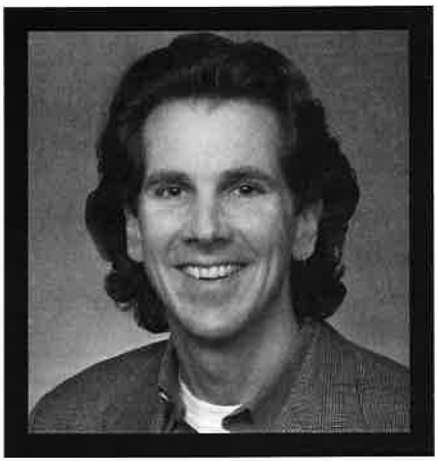

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Something lingering, with boiling oil in it, I fancy.

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